

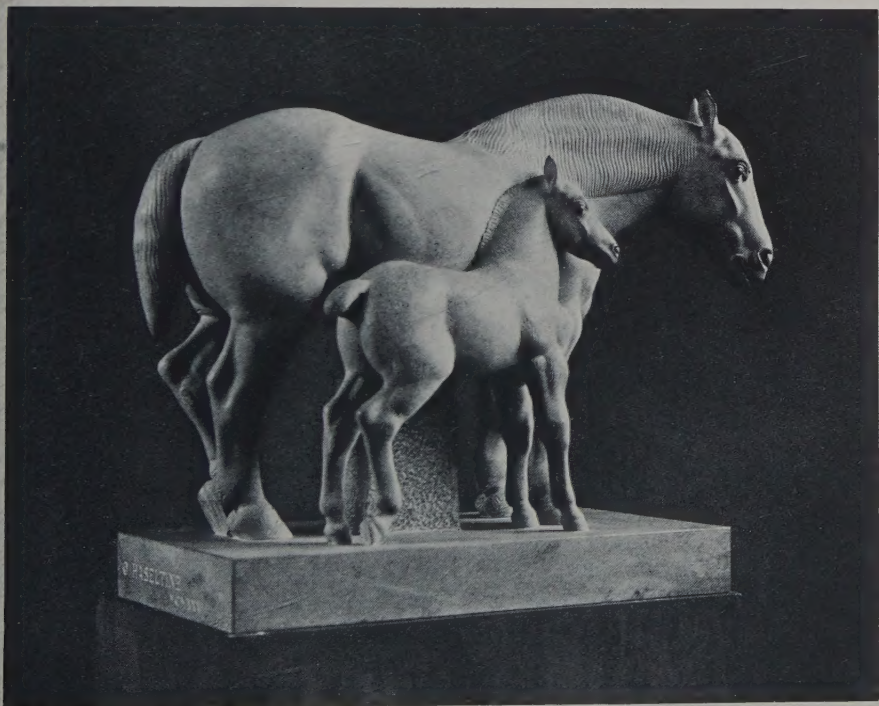
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PERCHERON MARE AND FOAL

by Herbert Haseltine

Gift of Mrs. Murray S. Danforth, 1935

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EQUINE PORTRAIT GROUP

BY HERBERT HASELTINE

FRANKLY to hold the mirror up to nature, in spite of the ever resurgent advocacy of more devious methods, may lead to that height of achievement peculiar to man which we call Art. For when the "mirror" is the human mind, the reflection is always unpredictable and unique. A placid reflecting surface has the immense advantage of clarity, always a delightful and satisfying quality. The teasing allure of mysterious meaning yields a less enduring pleasure. That may be the reason why the sculpture of Herbert Haseltine gives to so many and varied beholders such deep abiding joy. With a veracity that is intense, amazingly determined, he portrays for us horses and cattle, thick-fleeced sheep, and obese swine. In each case, he displays such insight into the essential character of the creature, such mastery of its form, that the lover of animals is delighted, the lover of art, charmed.

Herbert Haseltine is by nationality American, although he was born in Rome and has lived most of his life abroad. He can claim Harvard as well as the Collegio Romano as *alma mater*, and he studied art at Munich, Rome, Paris and the Royal Academy, London. In 1905, he was a pupil of Aimé Morot, painter of grandiose historical compositions and a sculptor too. Haseltine made his debut as an exhibitor in the Paris Salon of 1906, and from that time he has been a frequent contributor to important exhibitions held in the various capitals of Europe. In 1908, he executed a bronze portrait of Edward VII's charger, Kildare, at the king's order. During the earlier years of the World War, he was attached to the American Embassy in Paris. From 1917 to 1919, served as a captain in the Engineer Corps of the United States army, and his special abilities caused him to be among the organizers of the Camouflage Section. If the war years restricted his hand, his esthetic observation was sensitively alert, as his bronze group of weary, gassed war horses, *Les Revenants*, bears wit-

ness. This work was purchased by the French Government for the Luxembourg, and a replica is to be seen in the Imperial War Museum, London.

While for many years discerning critics had recognized Haseltine's extraordinary ability as an animalist, it was by his exhibition of British Champion Animals at the Georges Petit Gallery, Paris, and at the Knoedler Gallery, London, in 1925, that he became widely appreciated. It was established by this exhibition that a sculptor could make painstaking studies of prize bulls and stallions, so exacting and true to life that their breeders found no fault, and at the same time create moving works of art. That lithe beasts of the forest, sleek wild creatures that race over the unploughed plain, or the agile denizens of lonely mountain heights might inspire the artist was generally comprehensible, but that the fattened beauties of the County Fair should serve equally well seemed due to some adroit magic.

Haseltine's magic formula is merely breadth of vision combined with an absorbing interest in his subject. He has conquered by simplifying and stylizing the forms of the animals he portrays, without sacrifice of accuracy. Details are suggested, rather than meticulously indicated. Every curve and undulation serves to express the dominant trait of the animal, whether it be stolidity, aggressiveness or dignity. The characteristic pose is captured; the alert eye, the sensitive nostril, emphasized. Hence is created a portrait of character as well as of ponderable flesh. In his choice of medium, Haseltine selects stone or metal of a color or texture reminiscent of the animal's color and coat, the resemblance being definite enough to be imaginatively stimulating and sufficiently dissimilar to avoid any suggestion of attempted rivalry with nature. His *Middlewhite Sow* he carved from pink marble; his shaggy *Hereford Bull* is wrought in gilded bronze.

The original exhibition of sculptured portraits of prize animals at the Knoedler Gallery included twenty champions, but in 1930 an exhibition was held in the same

gallery in which more animals were represented. Some twenty-six of these animal sculptures have recently been acquired by the Field Museum of Chicago for its permanent collection. While not so fortunate in this respect as the Field Museum, our Museum is proud to possess one of the finest and most admired of the British Champion animal sculptures, the *Percheron Mare, Messaline*, and her foal. This sculpture forms one unit in the famous group of *The Percherons*, of which a replica in bronze is owned by the Metropolitan Museum. Our mare and foal is executed in Burgundy stone, the beautiful warm gray color and marble-smooth texture of which is a delight to the eye.

The Percheron derives its name from the Department of Perche in northwestern France. Originating from the heavy-draft stock prevalent in northern Europe, crossed with Arab stock, its sturdy body and handsome intelligent head bespeak a well-bred animal, as nobly fit for its purpose as the slim and elegant racer for the race. The mare, Messaline, foaled in 1912, was bred in France, but won most of her prizes and spent most of her life in England. Haseltine portrays his equine subjects at a moment of arrested attention, as though at the spectator's approach. The mother animal is wary but unconcerned; the foal leans close to its dam with the mingled feelings of alarm and curiosity common to young creatures confronted with new experiences. The affectionate relationship of the two animals is clearly suggested, without recourse to the dramatic, and unsicklied by sentimentality. A universal bond is eloquently expressed in the slight inclination of a little body, in the droop of a mother's head and her alert eye. The smooth surface of the blond Burgundy stone is subtly suggestive of the sleek well-groomed skin of the mare. The wayward hairs of the foal's coat are indicated by ripple-marks of the chisel on flank and legs, and the short erect mane stylized in its rendering. While not obtrusive when the group is viewed from the front, the rough supporting pillar of stone

beneath the mare's belly might be happily removed, as is obvious from the bronze replica where it is absent.

There is a monumental quality about Haseltine's work. His portraits of horses and prize cattle would bear enlargement to heroic proportions. His stylizations are, of course, sophisticated simplicity, yet the refreshing effect of simplicity is not lost. While there is virtuosity in his technical habit, the sculptures are informed with a large spirit. His *Suffolk Punch Stallion* with his jewelled mane is impressive rather than precious. This, too, is Haseltine's magic—to transfuse a hint of showiness into a hint of splendor. His chief triumph, however, remains his ability to memorialize the dominant quality of a species while he makes a striking portrait of an individual animal. The dignity of his bulls, the sturdy self-reliance of his horses, the sensuous arrogance of his swine endow them with unforgettable significance.

M. A. BANKS

THE BALLAD SINGER

BY WILLIAM HOGARTH

LONDON has always impressed itself on the minds and consciousness of the British, but perhaps never as much as during the Georgian period when so many longing eyes were cast in its direction as the centre of all worldly pleasures, the home of the arts, the pulse of life and the natural place where one could meet adventure and men of affairs. At this distance of time this may seem somewhat queer, fascinating as the city is today, but Ben Johnson, that giant among men of his day, was not alone in claiming that "He that is tired of London is tired of life, for there is in London all that life can afford." This he said after living there for thirty years.

Our picture of London during Georgian days is singularly complete, as a host of writers, essayists, dramatists, caricaturists and artists have dwelt at length on her attractions and foibles. To dwell on the interest of writers and dramatists of the

day of the great metropolis would be a fascinating subject, but our pleasant duty is rather to call attention to the artists and their contribution of praise or censure of the life lived in the great city.

London in the eighteenth century was no metropolis of beauty. Of course it had its individual buildings of singular architectural merit, and here and there open spaces which had their beauty, but for the main part justified the description which

metropolis was William Hogarth, who in the painting, "The Ballad Singer," has pictured for us a characteristic London street of the day. This picture gives one the same delight as he receives when he sees Gay's "The Beggar's Opera," for it makes the London of the older times relive in its understanding representation.

Hogarth, as has been said, was pre-eminently "a painter of London manners." He was born in West Smithfield, London,



THE BALLAD SINGER

by William Hogarth

Gift of Mrs. Murray S. Danforth, 1935

has been given to it—"that dark and doubtful rookery of torturous streets and unnumbered houses." This in itself could not warrant the regard that so many had for it. Rather was it the teeming life of the metropolis with its aristocratic section, its centres of literary and artistic life, and above all those numerous sections, such as Southwark, where the great bulk of the population lived.

The interpreter of this side of the great

on November 28, 1697, and served his apprenticeship in Leicester Fields with Ellis Gamble, a silver plate engraver. Later he studied painting under James Thornhill. He spent most of his life in London, and died there on October 25, 1764. From his youth he knew and loved the crowding life of the city. It was the fashion of the day to issue political broadsides and biting caricatures, and Hogarth soon became a leader in both fields. There was also a

strong moralizing tendency of the day, perhaps a natural antithesis to the boisterous excesses which were prevalent. This showed itself very strongly in many of Hogarth's paintings and in many prints. In this respect the charming picture of the "Ballad Singer," which has been given to the Museum by Mrs. Murray S. Danforth, is an exception. It belongs to a small group of works like the famous Billingsgate "Shrimp Girl" of the National Gallery in London, wherein the artist transcends the moralist, and so has in a way a greater appeal to many. It must be remembered that Hogarth was himself an active part of his age, enjoying fully its advantages and having among his friends many shining lights in the literary, dramatic and artistic world, who enjoyed to the full the pleasures of the day. His moral emphasis doubtless voiced somewhat his indignation at the coarseness and the brutality of his time, but he was no evangelist with intent of universal reform. Therein lies his strength and his vision, for he gave expression to his observance and knowledge of his fellow men as has been said "with the accuracy of a parliamentary reporter." To our age some of his work may seem coarse, but so was the age in which he lived, one which was "full-blooded in both its virtue and its vice."

Most of Hogarth's work was not coarse, but rather faithful interpretation based on exceptional powers of observation, a genius for line and knowledge of color that was unusual in his day. Few British artists had the benefit of his training, and few indeed are so essentially national in character. The critics of his day were not all favorable to his genius, but with the perspective of years, Hogarth's position as the first great English artist had been generally conceded, while to some he stands at the head of the school.

L. E. ROWE

He is the greatest artist who has embodied, in the sum of his works, the greatest number of greatest ideas.

John Ruskin

SAUNDERS PITMAN

A PROVIDENCE SILVERSMITH

WITH the approaching celebration of a tercentenary, an interest has been awakened in Rhode Island history including educational and cultural activities, and in Providence and its environs will soon be revived an interest in the crafts developed while our state was still a colony or soon after its independence was declared.

Rhode Island silversmiths are among the country's leading, early craftsmen. Newport and Kingston produced many fine pieces of silver in the southern part of the state, while Providence in the north established a reputation which was to become world renowned in the making of jewelry and other fine metalwork. One of the well-known and prolific silversmiths of the latter city was Saunders Pitman, born in 1732 within four years of a century after Providence was first settled. He died in 1804 after an active life during which he provided many citizens of Providence and other towns with choice tableware. He was descended from an old English family, of which Henry and his son, John, were among the early settlers in the Bahama Islands. The latter married Mary Saunders, from whom the silversmith derived his name, and migrated to Newport in 1710. They were the grandparents of Saunders Pitman, who was probably born in Newport. He became a freeman of Providence in 1760 and in 1770 was situated here at the north corner of North Main and Otis Streets with the "Great Salt Cove" in the rear. *"The Providence Gazette"* published the following account a few days after his death on August 15th: "On Wednesday morning last, after a short illness, Mr. Sanders Pitman, in the 74th year of his age. Industrious in his business, punctual in his dealings, and exemplary in his morals, he uniformly sustained through life a fair and unimpeached character. His loss is lamented by an affectionate family and a numerous circle of relatives and friends."

There seems to be a difference of opinion as to the year of his birth, since both the local newspapers, "*The Providence Gazette*" and "*The Providence Phoenix*" state his death occurred in the 74th year of his age, thus changing the year he was born to 1731.

A goodly number of both his large pieces and flatware acquired by gift and loan may be seen in the silver cases in the Early American Room of the Museum. Among those pieces in the permanent collection are two teapots, identical in shape and decoration, both the bequest of Charles T. and Henry L. Aldrich. Since they bear the same monogram, E I T in script, they were in all probability made for the same person, a member of the Talbot family, to be used on festive occasions when one tea service was insufficient to supply the guests. Their style is that which came into vogue about the turn of the century when the Empire influence was becoming prevalent. They are large, denoting by their size the vast reduction in the cost of the "China drink" from the original £6 to £10 a pound to a price commensurate with

other beverages. The bodies are oval with barrel sides and high, concave shoulders. The domed lids are hinged and surmounted by urn shaped finials. Graceful, S-shaped spouts balance the ebony handles each of which resembles the figure 7 in shape and fits into two, short, silver sockets finished with reeded moldings. The same simple border finishes the tops of the bodies and the edges of the covers. The maker's mark, Pitman in Roman capitals within a serrated rectangle, is impressed on the bottom of each piece, while narrow rings form the bases.

With the advent of this new era, creamers and sugar bowls were made to match the teapots and coffee-pots. A cream jug, acquired through the Aldrich bequest, was intended by the maker to match this set. The body is oval with similar barrel sides and a graceful arched lip. A reeded handle is pointed resembling those of the teapots and terminates in a long, plain, oval drop. A similar, narrow, reeded molding borders the edge of the body and lip, while the engraved monogram is comprised of the same initials as those on the teapots.



TEAPOT

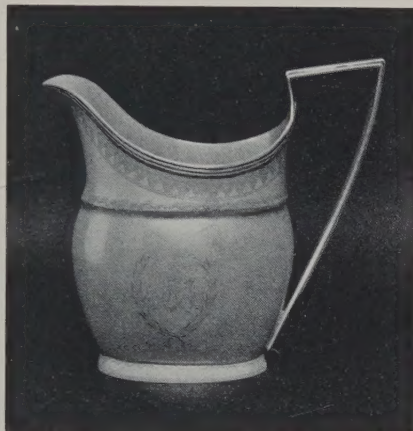
by Saunders Pitman

Bequest of Charles T. and Henry L. Aldrich, 1931

It is supported by a narrow ring base, and the maker's mark is stamped on the bottom.

A charming little piece, the gift of William T. Aldrich, is a creamer of slightly earlier make. It is oval in shape with bulging sides constricted at the shoulder and rises to a slightly arched lip. A similar pointed or figure 7-shaped handle is decorated with a reeded molding applied through the center of the flat surface and extending nearly to the juncture of the handle with the body. Bright cutting, contemporary with the delicate inlaid patterns appearing on Hepplewhite and Sheraton furniture, offers variety from the plain pieces previously mentioned. Just below a reeded molding bordering the top of the body and the lip and rising to a point where the handle is attached, appears a zigzag band forming two series of triangles—those nearer the top being shaded—and bounding it are two undulating bands. Similar designs decorate the body on the shoulder and the slightly splayed base on which may be found the familiar maker's mark below the handle. On the right hand side of the body are engraved the initials, M P in script, within a wreath, while on the opposite side appears the monogram, M A, within a similar decoration. These two creamers afford one the opportunity of studying both the decorated and undecorated work by the same maker.

Important among his flatware represented in the collection is a large soup ladle, given to the Museum by Mrs. Murray S. Danforth. An exceedingly graceful handle curves upward and outward from a deep, round bowl reinforced at the joint by a double, slightly pointed drop, a degenerate form of the original rat-tail found on the earlier spoons. The handle widens as it nears the end, but terminates in a point bent downward. It is decorated with a bright cut pattern similar to the creamer with a narrow, delicate border following the general shape of the handle and extending one-half of its length, while the monogram, I M B, is engraved in script



CREAMER

by Saunders Pitman

Gift of William T. Aldrich, 1925

on the end. The maker's name is impressed on the back of the handle near the tip.

A small ladle, probably for the use of cream or gravy, also the gift of Mrs. Danforth, is very plain with its shallow, round bowl and pointed handle sloping backward at the tip. It is reinforced by an oval drop on the bowl where the handle joins it. The letters, A C in script engraved on the end, provide the only decoration on the piece. The maker's mark appears on the back of the handle where it begins to widen.

Two of the twelve teaspoons in the collection are the gift of Miss Elizabeth D. Bugbee. They are identical in shape with sharply pointed bowls and plain, pointed handles bent downward at the tips. Pointed drops on the bowls accentuate the craftsman's general formation of the spoons. Both of them are engraved on the ends with the initials, H H, in shaded Roman capitals and separated by tiny, trifid leaf motives. The usual mark appears on the back of each handle.

The remaining ten teaspoons, the bequest of the Aldrich brothers, have egg-shaped bowls with pointed drops and plain, pointed handles also bent downward at the

ends. "Talbot" is engraved in script on the end of each handle. The maker's mark, "Pitman" in Roman capitals within a plain rectangle, appears on the back of each stem. These spoons match six tablespoons acquired from the same source. Their respective shapes, engraved names and maker's marks are identical with the teaspoons. Judging from the inscriptions and types of the various pieces, the teapots, cream jug and spoons were without doubt all made about 1800 for the Talbot family from whom the Aldrich brothers were descended.

By this collection, one is enabled to study carefully the workmanship of a Providence silversmith worthy of considerable praise. Many pieces in the city and its vicinity warrant proof of the patronage of his fellow citizens. Among Providence silversmiths, Saunders Pitman ranked high as a craftsman, and it is to men such as he that we are indebted for the early development of silverwork for which Providence is now famous. Let us endeavor to preserve the names of the men who have assisted in placing our city among the foremost in this art.

D. N. CASEY

A DRAWING BY PERUGINO

THE Italian hill-towns have always had their devoted friends, and their number have been legion. But there is no uniformity of opinion among them now any more than there was in the days of the Renaissance. Then there was the fierce partizanship of politics public and private, to foster differences of opinion; today it is largely a question of the particular appeal of each town, for archaeological or historical reasons, or even more so for beauty of situation. Among her sister towns Perugia has always held a high place in the estimation of many; not for freedom from bloody politics and wars certainly, but for beauty of situation, with rich vistas of rolling Apennines and fertile valleys bathed in heat; for its wealth of Etruscan remains; for the peculiar charm of its monuments of

the Renaissance, and for the part she played in the art of the *setto*cento in Italy. Not that she was the cradle of art as Florence and Venice were, but they were not hill-towns, nor yet as Siena, which remained so faithful to its Byzantine traditions; nor yet for its large number of artists, for she relatively had but few of any importance, but rather because of one man, Pietro Vannucci, known to us more often as Perugino.

The museum of art in the Palazzo del Municipio in Perugia houses quite a considerable collection of paintings and sculptures, many of them by artists of more or less prominence, and coming from local shrines. But the outstanding name among the artists represented there is quite properly and fortunately that of Perugino. One must not look there for his best work, for it rests high in honor in the world's greatest museums and galleries, or still in situ in famous churches in Italy for which it had been made. It rests there partly because Perugino was an excellent workman, subduing temperament to that sense of business which spells success, at least while he was living. That is possibly why Perugino never ranks among the very limited group of the world's greatest artists. But beside the typically Renaissance altarpieces which he produced with the assistance of his extensive bottega, he has his interest for us, because among his many pupils who realized his mastery of technique and draughtsmanship, we find the name of Raphael Sanzio, whose position among the gods in art has rarely been questioned. To have had a part in the development of this unique genius is no small honor indeed, and he would probably not have had it if his talents had not brought him that privilege.

Mention has been made here of the "bottega," and it might be interesting to note more about this, although the system in general is not in force today, when each man is, in a large degree, individualistic. In the Renaissance each painter of distinction naturally had his own studio and attracted many pupils and apprentices. The master was pre-eminently a great

craftsman and skilled in all aspects of his art, in contra-distinction to many artists today. The artist of the Renaissance was in business for a living, and accepted for execution in his studio any commission that came along. These when of import-

most of the mechanical work was done by the assistants; the master always kept an eagle eye on the work in progress, and giving the finishing touches which gave it distinction and individuality. Such a practice was perfectly legitimate, and has to be



DRAWING OF DETAIL IN ALTAR-PIECE OF SIENA

by Perugino

Museum Appropriation, 1935

ance were controlled by legal contracts, many of which still exist in present archives in Italy. In order that experience might be gained by the lesser workmen, and especially that the great amount of work might be turned out with credit, the

used even today when a commission of any comparative size is undertaken. It is equally true that there are many individualists among artists and critics who criticize Perugino, perhaps unfairly, for his emphasis on the "bottega" system.

Among the commissions accepted by Perugino was that of an altar piece for the church of Santa Agostino in Siena. This was an important commission for which he received 200 golden ducats, and it took him nearly twenty years to finish it, doing so in 1521. For years it remained in place, a treasure indeed, in the rich city of Siena, then in more recent years parts of it have been scattered, only the large central panel being now retained in the church for which it was painted.

It is curious to the writer that he had the privilege of seeing this painting in 1934, in which year a drawing by Perugino was found in Rome and acquired for the Museum with the Museum Appropriation. For any great work numerous drawings were made by any Renaissance master, which more often were detailed studies in action of some of the figures, either as units or in groups. Such drawings are worth much in the study of the works of art in question, and sometimes have the advantage of better representing the master than the completed work was able to do. Our drawing shows three of the four figures of saints in the left foreground of the altarpiece at Siena, and seems to be carried to a degree perhaps more complete than is usual. It, therefore, suggests that in date it approaches very closely the date of completion of the altarpiece. But the exact date is immaterial to lovers of art, although essential to art criticism. In any case this drawing under discussion is an excellent example of Renaissance draughtsmanship in general, and Perugino's standard of excellence in particular.

L. E. ROWE

PABLO RUIZ PICASSO

PICASSO is the enigma of twentieth century art. He is the magician pulling white rabbits out of top hats, and colorful fluttering handkerchiefs from out of the air. Art critics, patrons, dealers, students and the general public, all admit that he is a puzzle. For somewhere in his

varied career as painter, sculptor or illustrator, he has appealed to each individual. And once Picasso has created the "something" that appeals to us, we take a keen interest in his experiments, experiments in color, in technique, in subject matter, that go from one extreme to the other. His work contains material to refute any argument as to his ability as draughtsman or colorist, and material to substantiate the claims of his followers.

Picasso went to Paris in the era following Impressionism. This movement which was a revulsion from the photographic technique of the earlier part of the nineteenth century, led to Post-Impressionism with Gauguin, Van Gogh and the creed of Expressionism. Following this came the "Fauves," Matisse, Derain, Rouault, etc., with their wild compositions, brilliant raw colors and loose brushwork. Then came Cubism which restored the rigid architectural framework of painting and technical dexterity. It was a natural reaction against the almost complete destruction of all form in art that had resulted from the insistence of the Impressionist upon the greater importance of light and color. So from 1908 on, Picasso and Braque had many followers. Representation of subject matter and objects was done away with, and the artist in dissociating the planes of an object rearranged them in a picture to give a truer emotional or structural sense than the original appearance. That was the revolutionary movement in art that Picasso has been credited or accused, depending upon the view-point, of having created. And he denies it.

Pablo Ruiz Picasso was born in Malaga, Spain, in 1881. His father was a drawing teacher who trained him at an early age. He attended an art school in Barcelona, and from the first was influenced by El Greco and the Spanish tradition. In 1900 Picasso visited Paris for the first time. Three years later he settled there permanently. His career as an artist has been divided into the following epochs:

1901-04 Blue period

1906 Rose period

1907 Cubism and Negro Sculpture
 1907-14 Analytical Cubism
 1914-18 Synthetic Cubism
 1919-23 Classical
 1924-30 Surrealism

During the first six years in Paris Picasso tended to stylize his drawings and to use arbitrary color. The Blue Period was a

showed his power as a draughtsman. To this period belongs the harlequins and acrobats. A certain tenderness of attitude, and remarkable facility of line characterize these paintings.

Following these experiments came Cubism, and it is that phase of Picasso's art that seems to be known by the majority of people. But Cubism is personal. The



PEN AND INK DRAWING

by Picasso

Gift of Paul Rosenberg, 1935

distinct manifestation of his genius. With this one color he could evoke the greatest amount of expression. The tone varied from light and diaphanous to the deepest possible shade. There was no monotony. A much-told story is that of Picasso's remark that he could substitute any color on his palette for any other.

The Pink Period in 1906, besides being a further proof of his ability as a colorist,

public demanded titles, and when an abstraction was labeled "The Table" the same public worried and complained because the painting did not resemble a table. It takes extreme sophistication or extreme naivete to appreciate the emotional and compositional value of planes and the unconventional color. Picasso disturbed the art world.

From 1919 until 1923 was a period dur-

ing which Picasso drew and painted large classical figures, monumental, and restrained in color. The classical austerity of this work is emphasized by the styles preceding and following. For from 1923 on, the artist became interested in the psychological meaning and emotional elements of painting. He abandoned the formal order and restraint of earlier works and painted with a restless and sharp intensity. This last experiment comes under the contemporary movement—Surrealism. What he will do next, no one knows. He has illustrated with drawings, etchings, and lithographs, books by Guillaume Apollinaire, Max Jacob, and Jean Cocteau; and has designed settings and costumes for the Russian Ballet. Each experiment that Picasso has made has been complete in itself; exhaustive experimentation, a few very fine paintings, and then he goes on to another.

The pen and ink drawing which has been given to the Museum of the Rhode Island School of Design by Paul Rosenberg of Paris, belongs to the Classical period about 1922. It is a sketch of two female nudes standing by a chair. The one to the left has her right arm on the back of the chair and her left hand on the other woman's shoulder. The one to the right stands sideways, her right knee resting on the chair seat. In the background a few lines indicate the panelling of a room. Picasso's signature is in the lower left corner of the drawing. The sketch is very characteristic of the Classical period in its use of line alone, that is, there is no modelling of light and shade, and in the type of classic figure.

Picasso first exhibited in Barcelona in 1897, and since then his work has been shown in London, Cologne, Munich, Berlin, Dresden, New York, and nine times in Paris. In the Carnegie International Exhibition of 1930 his portrait of his wife was awarded the first prize. Last February the Wadsworth Athenaeum, Hartford, Conn., held a large comprehensive exhibition. Drawings, watercolors, gouaches, prints and paintings were shown. The exhibition was very complete, including good

and bad from each period.

In 1932 Picasso became interested in sculpture and for a time worked in that medium. Later he painted compositions of strange plastic forms against colorful backgrounds, combining his experiments in sculpture with those of his surrealist period.

Now at the age of fifty-four, Picasso still holds the attention of the art world. His complex personality, highly developed both artistically and intellectually, is a powerful force. As a leader in the Cubist movement he startled the public, and through his various periods of work he remains an enigma.

D. DALY

A PAINTING BY LONGHI

VENICE in the eighteenth century, admittedly her century of decline, lives for us in the pages of the historians, and modern commentators such as Molmenti, but far more in the sincere interpretation of three of her artists, Tiepolo, Guardi and Longhi. The Museum is fortunate indeed to possess excellent examples of the work of each; the painting by Longhi being one of our recent acquisitions with the Museum Appropriation.

The period of decadence, so called, applies more to the political and economic structure. Like the story of other great cities in that century, exaggerated and rash living on the part of a relatively few made ground for the adverse criticism applied to the whole. At heart, many of the Venetian people were much the same as when Venice was in truth the Queen of the Mediterranean world. Her bourgeoisie still lived lives of peace and moderation, untouched, in the main, by the excesses of the relatively few who gave ample grounds for the adverse criticisms of those of us who have the benefit of a long perspective of time. Her fishermen on the Guidecca remained true to their profession; her gondoliers plied their accustomed ways by quiet canal and curving water-way.

It was an age when pageantry was none the less beloved, and especially the pleasure that the theatre could give, for it was the age of Goldoni as well. He, above all others, aside from the artist, is to be noted in connection with the picture under discussion.

the great families did; his especial care and joy was the middle class, which, after all, is the stratum of society which has constantly preserved the best that any race has produced. So every one of his comedies, generally speaking, is a virile and perfect picture of his age and beloved city.



FAMILY GROUP

by Pietro Longhi

Museum Appropriation, 1934

Goldoni was the greatest dramatist that Venice has produced. He likewise was one of the most prolific that ever lived. He walked the passages and squares of Venice with eyes that saw everything, every little foible and virtue, every peculiarity and characteristic. He cared little for what

The Venetians of his day gave him loyal support and thronged to see many of his plays. Naturally, in the course of his long life there were many actors and actresses who gave life and force by their acting to his productions. By this time you are doubtless wondering what a popular play-

right, genius though he may be, has to do with a painting known to be by a gifted master, Longhi.

It is always a temptation to let one's fancy run free in considering a work of art, and this is perfectly legitimate, provided one does not assert as facts something which is based on inference only. To some of us who have seen a number of Longhi's paintings of the Venetian people, there seem to be the same models occurring in each, the same costumes frequently seen, the same furniture and set. Why might not Longhi have taken for his own use scenes from Goldoni's plays, the actors as his models, and even stage properties as still-life? Who shall say if this be true. Certainly no one, until some deep student of Goldoni, thoroughly familiar with every scene and act shall tell us whether this be true, or identify for us the particular scene in question. It does not lessen Longhi's genius if he thus admitted his indebtedness to Goldoni. We do not claim originality for this idea; we can only claim that we have found others who have reached the same idea from independent sources.

But leaving the pleasant field of inference, let us deal for a moment with the painting and the painter. The picture is one of a pair, both coming quite recently from the Giovanelli Collection in Rome through a Venetian dealer. The mating picture is now one of many choice attractions of a sister institution, the Hartford Museum. The Giovanelli Collection was quite unusual for its quality, for from it came the new and superb Giorgione which is one of the treasures of the *Accademia della Bella Arte* at Venice. So much for its immediate provenance. Our picture was also shown with its mate, now in Hartford, during the summer of 1929 in Venice at the Exhibition of Italian Eighteenth Century Art.

Longhi was born in 1802, his family were goldsmiths, and in boyhood he served his apprenticeship in that craft. He studied painting under Antonio Balestra, who was also the teacher of Rosalba Curriera. We next find him for a time the director of

Pisani's Academy. Then followed his long and busy life with its scenes of the *Ridotto*; its glimpses of intimate Venetian life, as in our picture. Apparently he lived and worked until he was nearly eighty years of age.

Longhi's work was always distinguished by its fine sense of color and line. This was perhaps to be expected, not only because he was an artist of unusual ability and genius, but because his teacher, Balestra, had been noted for his skill of line and easy handling of his brush.

One has but to visit the Museum and see the new acquisition to realize its great interest and charm and to realize the truthfulness of the comment made by Molmenti, who though no critic of art, was a distinguished historian and a lover of Venice, when he says, "No truer mirror of the amiable and indolent life of the *settocento* (in Venice) can be found than in the scenes by Longhi."

L. E. ROWE

Molmenti: "Venice, the Decadence." Vol. I, p. 76.

THE SUSAN MARTIN ALLIEN BEQUEST

THE Museum collections have recently been materially enriched through the bequest of Mrs. Susan Martin Allien of New York. A selection from the two hundred and one items has been on view in one of the small current exhibition rooms throughout the summer, and will now be distributed among the Museum's collections or held in reserve for special exhibition. The bequest includes furniture, ceramics, Chinese enamels, metalwork, a Flemish tapestry and a painting of Mrs. Allien's grandfather, Azor Taber.

Some of the furniture is unusually interesting. There is a 16th century English buffet chair, a spirally turned, cane-backed English armchair, and a stool of the late 17th century. A mahogany sideboard, urn knife-box, and inlaid tray are of Hepplewhite design of the late 18th century; while in the Sheraton style are two armchairs and seven side chairs, a drop-

leaf table, a brass-banded mahogany buck-
et, and interesting octagonal cellaret. An
early 19th century American mirror, with
balls and acorn drops on its gilded frame,
is topped by a painted glass panel. An
Adam torchère, dating from about 1800,
adds an item not usually seen in furniture
collections. It is, however, an old English
bed with high panelled back and top, bear-
ing the inscribed date of 1685, that prob-
ably will most interest the average visitor
to the Museum, for with the bed came a
tradition—which, it must be stated, the
Museum has been unable to verify—that
it was once Charlotte Brontë's.

In the field of ceramics, the Allien be-
quest includes both Oriental potteries and
Continental and English china. There are
bulbous, blue and white bottles, a great
bowl and large plates from Persia; K'ang
Hsi ginger jars of the so-called hawthorn
pattern, Ch'ien Lung vases, both trumpet
and baluster-shaped, and *famille rose*
plates; and twelve pieces of the gaily de-
corated Near Eastern ware we know as
"Rhodian." Among the pottery are also
albarellos and wide-rimmed plates of Ital-
ian majolica, and Delft plates ornamented
with pseudo-Oriental designs. The Con-
tinental china includes Dresden ware de-
corated with colorful birds and aubergine
hunting scenes, black and gold Capo di
Monte table ware, and several pieces of
French manufacture. The English china
belongs to the late 18th century. There
are Caughley and Crown Derby cups and
saucers and odd pieces of a blue and white
Worcester tea service. There are figurines
—dainty pastorals from Chelsea and Staf-
fordshire sentimentalities.

The Chinese enamels belong to the 18th
century, and comprise a pair of bottle-
shaped cloissoné vases bearing a design of
floral motives in various colors on a green-
blue ground, and two rose-jars, a covered
bowl-shaped one of cloissoné similar in
type to the vases, and one in the shape of
an octagonal basket in champlevé enamel.

The Flemish tapestry is a horizontal
panel showing an assembly of warriors pay-
ing homage before a statue of a philoso-

pher. In date it is not far removed from
that of the Museum's escutcheon tapestry
designed by David Teniers III, i.e., the
late 17th century.¹

A valuable aspect of the bequest is the
number of items which fit admirably into
special collections previously established.
For instance, the Museum collection of
Greek vases has been most agreeably aug-
mented by the addition of Mrs. Allien's
two red-figured lekythoi and a kylix. These
ancient vases are of excellent quality and
will be published separately in a special
article to appear in a later issue of the
Bulletin. The bequest has also added a
second Nuremberg embossed brass plate,
of the type often called alms plates, though
their use was much wider, to the one given
to the Museum by Mr. Edgar L. Ashley a
few years ago.² The Ashley plate bore a
conventional voluted rose, while the plate
in the Allien bequest shows figures of
Adam and Eve beside the forbidden tree,
and has three loops for sconces attached to
the rim. It is by such bequests that the
museum collections are rounded out and
built to a significant purpose.

M. A. BANKS

¹See Rhode Island School of Design Bulletin, Vol.
XX, No. 1, January, 1932, pp.1-3.

²See illustration and article in the Rhode Island
School of Design Bulletin, Vol. XXI, No. 1, January,
1933, p. 14.

LIBRARY

The following books are among those
which have been recently added to the
Library:

Artibus Asiae. v.4, no.4, n.d. and v.5,
no. 1, 1935.

Ashley, F. W.—The story of the Vollbehr
collection of incunabula. n.d.

Baker, C. H. C.—British painting. 1933.
Book of the dead.—3v.

British colour council, London.—Dic-
tionary of colour standards. 2 pts. 1934.

Bryant, G. E.—The Chelsea porcelain
toys. 1929.

Cairo.—Musée des antiquités égyptiennes. Catalogue général des antiquités égyptiennes du musée du Cairo . . . bijoux et orfèvreries. 4 fas. 1907-1927.

Childe, V. G.—New Light on the most ancient east. 1934.

Davidson, Morris.—Understanding modern art. 1934.

Deschamps, Paul.—French sculpture of the Romanesque period. n.d.

Downman, E. A.—Blue dash chargers. 1919.

Finlayson, D. L.—Michelangelo the man. 1935.

Geijer, Agnes.—Medeltida textilier af svensk tillverkning. 1932.

Hammond, W. A.—A bibliography of aesthetics. 1934.

Herford, M. A. B.—A handbook of Greek vase painting. 1919.

Hiler, Hilaire.—Notes on the technique of painting. 1934.

Historical sources for the study of Flemish art. 3v.

Koehler, Arthur.—The identification of furniture woods. 1926.

Martin, F. R.—Lustre on glass and pottery in Egypt. 1929.

Mundy, R. G.—English Delft pottery. 1928.

National society of the Colonial dames of America. Rhode Island. Old houses in the south county of Rhode Island. 1932.

Poore, H. R.—Thinking straight on modern art. 1934.

Read, Herbert.—Art and industry. 1935.

Stair, J. L.—The lighting book. 1930.

Stone, Irving.—Lust for life. 1934.

Tredwell, W. R.—Chinese art motives. 1915.

Updike, D. B.—Notes on the Merry-mount press. 1934.

Venturi, Adolfo.—North Italian painting of the quattrocento. n.d.

Vienna.—Kunsthistorisches museum. Die kameen im kunsthistorischen museum. 1927.

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